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stable; and the adoration of the Magi. Between are heavily carved half figures in high relief, below which hang heavy clusters of fruit. The two ends are carved with medallions and conventional decorative motives. The round feet are massive. Indeed, massiveness is the characteristic feature of the entire sideboard.

S. Y. S.



### OLD AMERICAN PEWTER

The early history of pewter making in the United States has not yet been written, but it is known that during the first half of the eighteenth century, if not prior to that time, pewter ware was being manufactured in Philadelphia. During the first quarter of the nineteenth century the art of pewter making flourished in Philadelphia, and the Museum collection contains representative examples of many of the prominent pewterers of the period.

An interesting ale tankard bearing the mark of Robert Palethorpe, Jr., who was a pewter ware maker at 50 North Second street in 1817, has recently been added to the Museum's collection of American metalwork. The peculiarity of this example is that it possesses a lid of singular construction, having in the center an open neck, and at one side a circular orifice closed by a cork ball which can be covered by a perforated metal arm which revolves on a pivot. In the upper part of the handle of the mug are three holes communicating with the interior and which can be closed with the thumb of the drinker.

Another interesting accession is a pewter holy water vat with bail handle, made by Homan & Company, who were pewter makers in Cincinnati, Ohio, about fifty years ago. The handle is handsomely chased.



AMERICAN PEWTER

The third piece shown in the cut is an ale tankard bearing the mark of Parks Boyd, who was a pewter maker in Philadelphia between 1800 and 1812.

Probably the most important manufacturers of pewter in Philadelphia during the early part of the nineteenth century were Thomas Danforth, whose address was High (now Market) and Thirteenth streets, as indicated in the directories from 1807 to 1813, and B. Barns, whose shop was situated at Thirteenth and Filbert streets from 1811 to 1817. Numerous marked examples of ware produced by these makers may be seen in the Museum collection.



### THE PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART



THE MUSEUM

During the Centennial Exhibition, which was held for six months in 1876, Memorial Hall, in Fairmount Park, was used as an art gallery. At its close permission to occupy the building as a permanent art museum was granted to the Pennsylvania Museum and School of Industrial Art by the Directors of Memorial Hall.

On May 10, 1877, exactly one year after the inauguration of the Centennial Exhibition, the doors of Memorial Hall were opened as a permanent museum. During the early years a small admission fee was charged, but since January 1, 1881, the constantly increasing collections have been on exhibition free to the public every day in the year.

In 1883 a fund of \$50,000 was placed in trust for the benefit of the Pennsylvania Museum and School of Industrial Art by the late Joseph E. Temple, three-fifths of the interest from which being set apart for the purchase of objects of art for the Museum, and two-fifths for the uses of the School. This income is a perennial benefaction which has enabled the Museum authorities from time to time to secure some of the best works of antiquity and of modern art. Many of the most valuable exhibits in the Museum bear the label of the Temple Trust, and in this manner the memory of the donor is constantly being revived.